



Current Exhibitions

Cover: Don't miss the magnificent Palette, Candlestick, and Head of a Minotaur from 1938, in Picasso: The Artist's Studio through January 6 (oil on canvas, The National Museum of Modern Art, Kyoto).

From The Stamp of Impulse: Lawrence Kupferman's 1950 screenprint Microscopic Creatures from the Ocean Deep (image: 20.6 x 27.4 cm, Worcester Art Museum 1996.110). The artist strove to suggest "the wonderful dense complexity of matter . . . the miracle of being."



Picasso: The Artist's Studio

North Exhibition Gallery, through January 6, 2002
Thematic treatment of the primary site of Picasso's creative expression
Sponsored in Cleveland by Key

Picasso's Studio: David Douglas Duncan Photographs

Gallery 105, through December 19
A penetrating view of Picasso's world
Supported by Patron Sponsors Hanna H. and James T. Bartlett

Sol LeWitt: Incomplete Open Cubes

Permanent Collection Galleries, through December 30
Thirty white aluminum sculptures installed throughout the museum
Supported in Cleveland by Agnes Gund and Daniel Shapiro

The Stamp of Impulse: Abstract Expressionist Prints

Galleries 109–112, through January 27, 2002
Printmaking from a time of explosive change

Gordon Parks: Photojournalism

Gallery 105, December 22, 2001–February 27, 2002
The pioneer documentary photographer's work in vintage prints

From the Director

Dear Members,

The Winter Lights Lantern Festival, our thematic contribution to Holiday CircleFest, the University Circle open house, begins Friday, November 30 and culminates on Sunday, December 2. Come see art installations, performances, and lantern displays on Wade Oval and in the museum. Sunday afternoon's CircleFest has become a popular way for many Clevelanders to kick off the holiday season, with free admission, performances, refreshments, hands-on activities, and shopping at institutions all around Wade Oval.

The annual holiday concert is Sunday afternoon, December 16. Hear the St. Paul's Episcopal Church Choir and notable area singers and instrumentalists perform seasonal music ranging from the familiar to the uncommon. It's all free.

Bring friends and family to see *Picasso: The Artist's Studio* during the holiday season. The show has earned terrific reviews from local media and the national art press alike. Throughout Pablo Picasso's eight-decade career, a significant portion of the famously prolific artist's creative output dealt with the theme of his own studio—the place where he turned his passions and perceptions of the moment into works of art. The 36 paintings and nine drawings in the exhibition thus document every phase of the artist's personal and aesthetic evolution, from 1894 to 1971, alluding to everything from contemporary world events to Picasso's own personal dramas. Be sure to explore the last room of the exhibition, where our curators, conser-

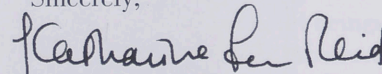
vators, and new media staff have gotten together to invent an engrossing interactive display that opens new windows on Picasso's creative process. Also, hear a lecture by the Amherst College scholar Natasha Staller, *The Sum of Destructions: Picasso's Cultures and the Creation of Cubism*, Sunday the 9th at 2:00. Members are admitted free to the exhibition, but timed tickets are required.

The energetic exhibition *Stamp of Impulse: Abstract Expressionist Prints* runs to the end of January, but *Sol LeWitt: Incomplete Open Cubes* closes on Sunday the 30th of this month—I urge you to make a special visit to experience the interesting “dialogues” that happen as a result of the placement of these abstract white forms among other works of art throughout the galleries. A new photography show, *Gordon Parks: Photojournalism*, opens December 22 with images from Parks's iconic photo-essays on life in Harlem in the 1940s and the civil rights movement of the 1960s, as well as portraits of Malcolm X and Muhammad Ali.

Finally, this year's free holiday film festival, at 1:30 every afternoon from December 26 to 30, brings us classic comedies starring Jack Lemmon, including two with Walter Matthau.

So come and visit once or twice this December and finish your year in memorable fashion.

Sincerely,



Katharine Lee Reid, Director

Visitors explore Picasso's *La Vie* through a computer interactive display. The project taps into many years of research done by CMA curators and conservators, using technology to share the fruits of that work with museum visitors.



The Stamp of Impulse: Abstract Expressionist Prints
Through January 27, 2002

The Stamp of Impulse

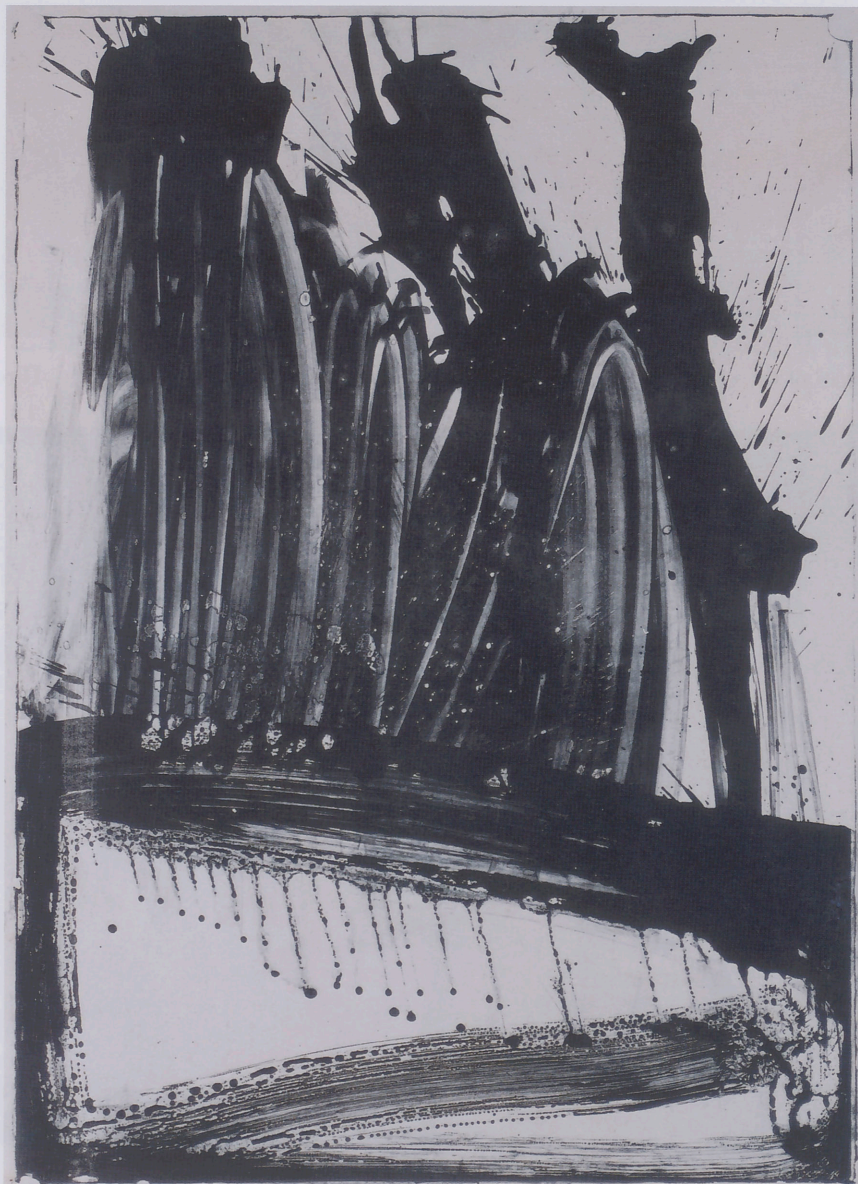
Abstract Expressionism, the most important American contribution to modern art, had developed by the late 1940s, and the center of the art world shifted from Paris to New York. The revolutionary style was based on Surrealism, which had been brought to New York early in the decade by artists such as Andre Masson, Max Ernst, and Yves Tanguy, who fled World War II in Europe. Like the Surrealists, the Abstract Expressionists rejected the limited perceptions of rational thought and made art intuitively, their works recording the spontaneous gestures of the arm as it moved across a canvas or other support. These dynamic, fluid images have a startling immediacy, reflecting the artist's subconscious mind and emotional state and revealing the process of their creation.

Most of the pioneers of Abstract Expressionism, like Jackson Pollock, Willem de Kooning, and Robert Motherwell, investigated printmaking. Printmaking had been stimulated by the Work Projects Administration/Federal Art Project (WPA/FAP), a federal employment program designed to alleviate the devastating effects of the Great Depression that provided workshops, instruction, and equipment from 1935 to 1943. Another catalyst was Stanley William Hayter's printmaking studio, Atelier 17, which moved from Paris to New York in 1940. The enthusiasm of the European exiles who worked there greatly influenced their American colleagues to make prints. Hayter provided an informal atmosphere that encouraged exchange and experimentation.

Although there are no extant impressions of

Powerful spontaneity: Willem de Kooning's Litho #2 (Waves #2), from 1960, bursts with the immediacy that characterizes the work of Abstract Expressionist printmakers (image: 108.7 x 77.8 cm, Leonard C. Hanna Jr. Fund 1997.55).

Promotional support for The Stamp of Impulse is provided by 90.3 WCPN.





Inspired by nature: Sylvia Wald's One; Another, a screenprint from 1952 (image 54.5 x 38.9 cm, Worcester Art Museum 1997.178). While the mottled background suggests the surfaces of rock or moss, the shapes and textures simulate natural forms like seed pods, shards of tree bark, moths, or the veins of a leaf.

Raw energy: James Kelly's August, from 1952 (image 60.9 x 37.6 cm, Worcester Art Museum 1966.12.2). This color lithograph retains the sense of Kelly's first inspiration and the gestures of his arm as it moved across the surface of the stone.

Willem de Kooning's earliest prints produced at Atelier 17 in 1943, his first two lithographs were made at the University of California at Berkeley in 1960 with the help of Nathan Oliveira and George Miyasaki. As Oliveira recounts, "I showed de Kooning what tusche [lithographic ink] was and instructed him as to how the process worked. We then left to go to the faculty club, to wait all day, while he developed an image. . . . We were getting settled in . . . when we looked up and there at the door was de Kooning. We naturally thought something was wrong. So I asked him what it was, and he said, 'Nothing, I'm finished.' This was after less than an hour." It is this wonderful spontaneity of de Kooning's brush—loaded with black ink, moving rapidly across the surface of the stone, leaving drips and streaks and huge curving forms—that creates the effect of continuous motion and such a powerful image.

Many different printmaking techniques were utilized by the Abstract Expressionists, including screenprinting, primarily a commercial medium until it was adopted by artists in the late 1930s. In the 1950s Sylvia Wald was the leading innovator of screenprint in New York. By using a thick mixture of oil paint and gel, Wald achieved a distinctive impasto surface. She used the medium to explore fresh visions and new limits of scale, combining the inspiration of nature with the immediacy of Abstract Expressionism. Stimulated by sketching in her garden, Wald's prints reflect the disorder of nature and cycles of growth and decay.

In Massachusetts, Lawrence Kupferman was also producing nature-inspired screenprints (see page 2). While summering on Cape Cod in 1946, Kupferman became fascinated by the abundant life along the beach. He filled sketchbooks with images



of sea creatures and began to examine under a microscope biotic forms in drops of seawater. Rather than depicting what he observed, the artist strove to capture the spark of life and the cosmic nature of this unfamiliar realm. "I try to suggest, at least, the wonderful dense complexity of matter, or indeed of being; the miracle of being," wrote Kupferman. "I try to allude to the atomic structure, to the ceaseless spinning movements, the endless pulsations inherent in all beings."

By the late 1940s, Abstract Expressionist printmaking also flourished in the San Francisco Bay Area. While these West Coast artists retained the concepts of personal introspection and improvisation, they were often concerned with nature and landscape and sometimes influenced by Asian art. Like many who arrived in San Francisco around 1950, James Kelly was already a mature artist who had served in the military. At the California School of Fine Arts he was given his own studio and complete autonomy. Kelly applied oils with a palette knife, obtaining a thick impasto, to achieve canvases filled with a raw energy and pulsing rhythm. He brought a painter's sensibility to printmaking, drawing directly on the lithography stone.

The Abstract Expressionist painters who came of age in the 1950s, like Helen Frankenthaler, Cy Twombly, and Joan Mitchell, worked at newly established collaborative printmaking workshops. Unlike the more handmade look of predecessors, who often produced only a few experimental impressions, their professionally printed uniform editions helped to initiate the American printmaking renaissance of the 1960s, in which Abstract Expressionism played a major role.

■ Jane Glaubinger, Curator of Prints



Two Vessels from Ancient India

ACQUISITIONS

Among various Baluchistan vessels of different shapes and decoration, usually much smaller in size, this jar stands out by virtue of its unusual decoration, size, and accomplished technique (h. 12.2 cm, diam. 23 cm; John L. Severance Fund 2001.1).



The earliest formative era of Indian civilization is known as the Indus Valley Period, named after the geographic area where it originally flourished around the Indus River from roughly 2500 to 1500 BC. In recent times many new sites have been found, extending this civilization's territory far beyond the Indus Valley area—to the northwest into Pakistan (the area known as Baluchistan) and southwest into India as far as the Gangetic plains. Numerous finds in these areas also reveal new materials—predominantly pottery—that pre-date traditional Indus Valley culture, going back to the fifth millennium BC and even earlier. As time went by, artisans in this early Neolithic culture produced diverse types of objects, advancing their technique with the use of the potter's wheel.

One recent addition to the Cleveland Museum of Art's Asian collection is a Neolithic earthenware jar that probably dates to the early third millenni-

um BC. It is particularly attractive and accomplished in terms of the careful symmetry of its shape, unusual refinement of its ceramic body, and quality of its iron oxide decoration. Depicted are four silhouettes of ibex, beasts typical for the Baluchistan area, whose horns merge into an elaborate spiral pattern that forms an abstract design, filling the spaces between the animals. Combining naturalistic and abstract elements, the vessel is almost "modern" in its sophistication.

The jar's walls are paper-thin, showing great refinement of technique. Well fired, the ceramic has a bright orange core that indicates an oxygen-rich firing environment. The object also displays a highly developed aesthetic sense, which characterizes some of the most accomplished pottery of this period. Southeast Asian Neolithic pottery was already represented in the museum's collection by pottery from Ban Chiang in Thailand—the region's most prolific area in the production of pottery—but

the newly acquired jar is our only example of Neolithic pottery from India proper.

Another recent acquisition is a bronze cup made in the lost-wax technique, dating from India's Maurya or Sunga period (third to second century BC). It is unique inasmuch as very few metal objects from this early period survive. Aside from one other comparable cup that this author has seen recently (much less complete and in a much poorer state of preservation), no metal vessels of the Maurya-Sunga date are known.

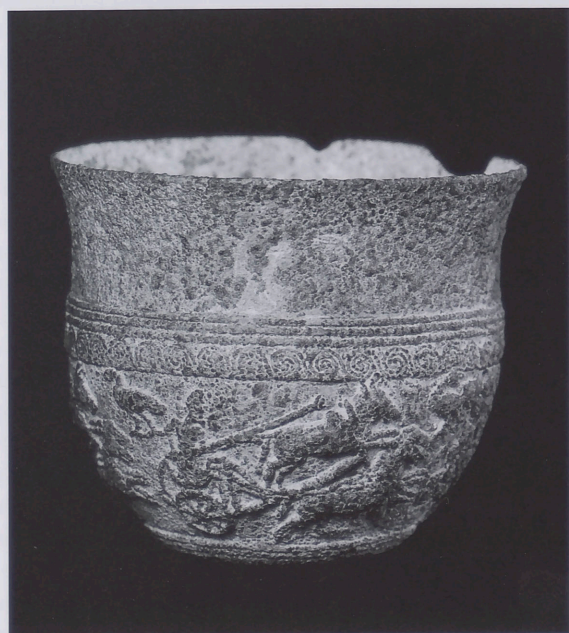
The cup's decorative motifs and their style of execution are typical for Maurya, possibly early Sunga, art. Covering the lower part of the vessel, they form a scroll-like design that begins with three women wearing Indian-type dress who seem to celebrate joyfully some special occasion—with one of them holding a musical instrument. The women are followed, counterclockwise, by a palm tree with a railing, which usually encloses objects of sacred veneration. Continuing the sequence are two two-wheel chariots, each with a human figure and pulled by a pair of galloping animals, which

provide a great sense of movement. Between the chariots and the initial scene of the three women is a pipal tree with luxuriant foliage, and spaced between each scene is a representation of lotus flowers and birds. This decoration is characteristic of early Maurya-Sunga art, where such scenes of daily life are commonplace.

Careful, precise rendering of the figures and objects represents the finest quality. The cup's upper portion is left plain with a slightly curved lip, while in the center, separating the decorated and plain parts of the vessel, are three plain moldings and a slightly wider one with a spiral design. The superb lost-wax casting, which used bronze with a high content of tin, is sharp and extraordinarily well preserved.

With these two rare acquisitions, the museum gains a new dimension in its collection, providing a broader range of objects produced during these early centuries of Indian civilization.

■ Stanislaw J. Czuma, The George P. Bickford Curator of Indian and Southeast Asian Art



Eggshell-thin, the Maurya-Sunga cup has not been cleaned and has some encrustation over its surface, especially visible on the undecorated portion. Above is a "roll-out" photograph showing the cup's scroll design (h. 6 cm, diam. 7 cm; Dudley P. Allen Fund 2001.2)

Twentieth-Century Revolution



Matisse's penchant for describing an object "by only an outline" is evident in The Large Woodcut (*Le Grand Bois*) from 1906 (image: 44.7 x 38.6 cm, catalogue raisonné: Duthuit 317; Gift of various donors to the Department of Prints and Drawings 2001.37).

The museum's collection has been enriched by two important prints from the early 20th century, a time of ferment and experimentation in European art. Young artists rebelled against the rules and constraints of the past and developed new, revolutionary styles.

The paintings that Henri Matisse, André Derain, Maurice de Vlaminck, and Henri Manguin exhibited in 1905 caused a sensation. These artists became known as the Fauves (wild beasts) for the supposed violent appearance of their works, which consisted of brightly colored patches of paint. Color was used to convey the artist's response to his subject rather than to imitate external reality. Fauvism, which strove for immediacy, also favored a return to the simplest means, to the fundamentals of pictorial expression.

This liberation from old-fashioned ideals also influenced Matisse's drawings. A brilliant colorist, Matisse nevertheless understood the importance of drawing: "I have never considered drawing as the exercise of particular dexterity, rather as a means

of expressing of intimate feelings and describing states of mind, but a means deliberately simplified so as to give simplicity and spontaneity to the expression. . . ." One of the most skillful draftsmen of the 20th century, Matisse studied the human figure throughout his career, producing black ink drawings of unusual strength and energy during the winter of 1905–06. Freely executed, they convey a new expressive power and emphasize contour—to Matisse, the most important element in a drawing. "If one thoroughly understands an object," he observed, "it may be described by only an outline."

Matisse translated three of these drawings into woodcuts that were exhibited in Paris in 1906. The most important, *The Large Woodcut*, depicting a nude woman in a deck chair, best exemplifies how he experimented with composing an image without creating an artificial three-dimensionality. Model and background are conveyed with the same dynamic strokes so that the figure, now flattened, is part of the overall ornamental pattern which extends to the boundaries of the design. The large



Ernst Ludwig Kirchner's *Couple in Room, Nude Man with Woman* (Paar in Raum, Nackter Mann mit Frau) from 1915–16, made using the same lithograph stone used for *White Dancer* (image: 59.5 x 50.5 cm, catalogue raisonné: Dube 321, state II/III; John L. Severance Fund 1991.24)

white area of the body, outlined by firm, heavy contours, contains only a few blunt lines to suggest a minimum of modeling. Boldly distorted, the figure is activated by a series of staccato marks and pulsating curves that swell outward toward the corner. A patterned background of neo-Impressionist dots and vigorous rhythmic lines reflects Matisse's fascination with Van Gogh's drawings, which had been exhibited in a retrospective in Paris in 1905.

Simultaneously in Germany, another group of young artists emphasized a more instinctive approach, which preserved the spontaneity of the first artistic impulse. Ernst Ludwig Kirchner, Erich Heckel, and Karl Schmidt-Rottluff founded Die Brücke (the Bridge) in Dresden in 1905. The aims of the group were to express subjective personal experiences and to execute traditional figure compositions or landscapes in an original manner. They applied areas of pure pigment to the canvas, even leaving bare patches between the brushstrokes, and sketched directly from life, working as rapidly as possible.

Kirchner also applied these ideas to his prints. "Nowhere can one get to know an artist better than in his prints," he wrote in 1921. Kirchner meant prints like his own, where the artist had been directly engaged with the materials and technique. At the time, many artists made lithographs by drawing on transfer paper. The design was transmitted to the stone when it was run through the press. Kirchner believed these resembled reproduced drawings, whereas lithographs should appear to be original works of art created by the printing process. In 1958 Erich Heckel recalled

that a printing firm gave him and Kirchner a single lithograph stone with which they experimented endlessly. "From these trials," said Heckel, "emerged potentialities which were not to be met in the normal practice of making lithographs. . . . Our methods of working the litho stone gave rise to new possibilities."

Kirchner's unorthodox methods were used to produce *White Dancer in a Small Nightclub*, a scene of the decadent life in Germany on the eve of World War I. After drawing the image directly on the stone, he washed areas with water to which a few drops of turpentine had been added. This causes the particles of the lithographic crayon or wash to loosen and be refixed. The result is that lines lose their sharp edges, gaps between solid areas are somewhat filled in, and the darkest areas are lightened a bit. An overall texture is gained, as well as a softer, grayer tonality. Further, in order to make the method perfectly obvious, Kirchner inked the entire stone, including its irregular edges, so that the contour of the stone printed, too. The same stone was used to print the only other Kirchner lithograph in our collection, *Couple in Room, Nude Man with Woman*, a self-portrait of the artist with his companion Erna Schilling in his studio, printed on bright yellow paper in 1915–16.

Kirchner, like Matisse, was an extremely skilled and avid printmaker who exploited the unique characteristics of each technique he utilized. Whereas woodcut was perfect for the striking contrast of black ink on white paper needed for Matisse's nude woman, the freedom of lithography made possible bold, slashing strokes which describe the frenetic movements of the harshly lit performer and leering male audience (the cigar smoker is Kirchner) in *White Dancer in a Small Nightclub*. Superb examples of the revolution early in the 20th century, both prints contribute to an understanding of the origins of modern art.

■ Jane Glaubinger, Curator of Prints

Direct engagement with materials and technique: Kirchner's *White Dancer in a Small Nightclub* (Weisse Tänzerin im Kleinen Variété), a lithograph from 1914 (image: 59 x 50 cm, catalogue raisonné: Dube 246, state I/II; John L. Severance Fund 2001.38)





FILM

Special thanks to French Cultural Services, New York, for making this series possible.

Jean Grémillon: A Centennial Salute

To mark the centenary of the great, underappreciated filmmaker Jean Grémillon (1901–1959), we present five of his best movies—all in rare subtitled prints from France. Each film \$6, CMA members \$4.



Gueule d'Amour

Gueule d'Amour (Lover Boy)
Sunday, December 2, 1:30.
(France, 1937, b&w, 16mm, 102 min.) with Jean Gabin. A Don Juan meets his match in this powerful account of romantic obsession. One of Gabin's greatest roles.

L'Etrange Monsieur Victor (The Strange Monsieur Victor)
Wednesday, December 5, 7:00.
(France, 1937, b&w, 35mm, 113 min.) with Raimu, Pierre Blanchar, and Madeleine Renaud. Raimu,

whom Orson Welles once called "the greatest actor who ever lived," plays an upstanding citizen who allows an innocent man to be jailed in his place. Years later, that man escapes.

Le Ciel est à Vous (The Sky Is Yours)
Sunday, December 9, 1:30.
(France, 1944, b&w, 16mm, 105 min.) with Madeleine Renaud and Charles Vanel. Remarkably moving tale of a French married couple who sacrifice everything to realize the wife's dream of becoming an aviator. Based on a true story.

Pattes Blanches (White Paws)
Sunday, December 16, 1:30.
(France, 1949, b&w, 35mm, 92 min.) with Suzy Delair and Michel Bouquet. A seductive young woman stirs up long-buried rivalries and resentments in a small village in Brittany. From a Jean Anouilh play.

L'Amour d'une Femme (Love of a Woman)
Sunday, December 23, 1:30.
(France/Italy, 1953, b&w, 16mm, 100 min.) with Micheline Presle and Massimo Girotti. Touching tale of an island romance between a female doctor and an ambitious engineer. Grémillon's last movie.

Two by Ning Ying

Two Beijing-set comedies from a rising Chinese filmmaker. Both Cleveland premieres. Each film \$6, CMA members \$4.

Looking for Fun
Wednesday, December 12, 7:00.
(China, 1993, color, subtitles, 35mm, 97 min.) directed by Ning Ying. Winning comedy in which the retired janitor at the Peking Opera recruits other seniors for his own amateur opera company.

On the Beat
Wednesday, December 19, 7:00.
(China, 1995, color, subtitles, 35mm, 102 min.) directed by Ning Ying. This slice-of-life look at Beijing policemen is a wryly comic portrait of bureaucracy, boredom, and frustration—a long way from the exciting exploits of American TV cops.

Jack Lemmon: Five Comedies

A week is not long enough to showcase all of the late Jack Lemmon's great performances, so in this year's Holiday Film Festival, we offer just a few of his comic gems. All films in 35mm scope; admission free.

The Great Race
Wednesday, December 26, 1:30.
(USA, 1965, color, 35mm, 150 min.) directed by Blake Edwards, with Tony Curtis and Natalie Wood. Epic farce about a New York to Paris car race in the early 1900s. Music by Henry Mancini. New print!

My Sister Eileen
Thursday, December 27, 1:30.
(USA, 1958, color, 35mm, 108 min.) directed by Richard Quine, with Betty Garrett and Janet Leigh. Two Ohio girls move to Greenwich Village in this delightful musical. Choreography by Bob Fosse, who also appears. Studio print!

The Fortune Cookie
Friday, December 28, 1:30.
(USA, 1966, b&w, 35mm, 125 min.) directed by Billy Wilder, with Walter Matthau. When a cameraman is hurt at a Browns game, his shyster lawyer brother-in-law insists he feign partial paralysis. The first pairing of Lemmon and Matthau, who won an Oscar. Partially shot in Cleveland. Studio print!

The Apartment
Saturday, December 29, 1:30.
(USA, 1960, b&w, 35mm, 125 min.) directed by Billy Wilder, with Shirley MacLaine and Fred MacMurray. Desperate to climb the corporate ladder, a clerk loans his apartment key to senior executives for their afternoon trysts. This comedy-drama won numerous Oscars.

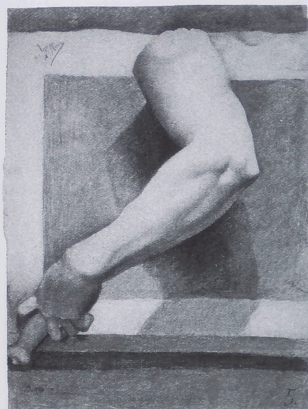
The Odd Couple
Sunday, December 30, 1:30.
(USA, 1968, color, 35mm, 105 min.) directed by Gene Saks, with Walter Matthau. Two divorced men—a slob and a neatnik—attempt to live together in this film version of Neil Simon's famous comedy.

Picasso Lecture

The Sum of Destructions: Picasso's Cultures and the Creation of Cubism

Sunday, December 9, 2:00.

Natasha Staller, Amherst College, Amherst, Massachusetts, is one of the most significant members of the new generation of Picasso scholars and author of the groundbreaking book, *The Sum of Destructions* (forthcoming this fall from Yale University Press, London), a provocative study of relationships between Picasso's early life in Spain and the creation of Cubism.



Picasso's youthful sketch, *Study of a Left Arm*, from 1894 (charcoal and pencil on paper, Museu Picasso, Barcelona)

Gallery Talks

1:30 daily, 10:30 Saturdays, and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the first Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

Portrait Truth and Fiction

Saturday, December 1, 10:30, Sunday the 16th at 1:30, and Wednesday the 19th at 1:30. Jean Graves

Reinstallation of the Art of the Americas

Sunday, December 2, 1:30 (sign-language interpreted), Wednesday the 5th at 1:30, and Friday the 7th at 6:00. Frank Isphording

Motifs of Georgia O'Keeffe

Saturday, December 8, 10:30. Anita Peeples

Sol LeWitt

Sunday, December 9, 1:30, Wednesday the 12th at 1:30, and Friday the 14th at 6:00. Kate Hoffmeyer

Harry Potter Tour of the Museum

Friday, December 21, 6:00 and Wednesday the 26th at 1:30. Seema Rao

Nativity

Sunday, December 2, 1:00 and 3:00, and Sunday the 23rd at 1:30. Mary Woodward

Picasso's Studios

Friday, December 28, 6:00, and Sunday the 30th at 1:30. Anita Peeples

Coming in January

Embroidered of gold and silver thread and silk, this mid-15th-century Florentine roundel, *The Coronation of the Virgin*, is on view in gallery 216 (1430–1440, Purchase from the J. H. Wade Fund 1943.67).

Art and Architecture: Inside and Outside the Museum

Four Saturdays, January 19–February 9, 10:00–11:30 (parent and child age 7–12).

Explore the art and architecture of museums with Sue Kaesgen in this hands-on class. Parents and children sketch, build, and hang art in their own museum models. \$50 for parent and child; \$25 for each additional child in family. Call 216-707-2181 to register. Class size limited.

Explorations in Japanese Art

Four Saturdays, January 19–February 9, 10:30–12:00.

Independent scholar Lisa Robertson offers this historical overview highlighting objects in the museum's renowned collection. \$70, CMA members \$50. Register at the Ticket Center, 216-421-7350.

PERSONAL FAVORITE

"This roundel depicting the Coronation of the Virgin from an altar frontal is exquisite, yet people just walk by it all the time," says Louise Mackie, curator of textiles and Islamic art. "Florence was famous for fine embroidery at the time this was made, just before 1450 at the height of the Renaissance. The detail is astonishing—think of this in comparison to a painting of comparable size: instead of broad areas of pigment and brushwork, this is made entirely of vibrant colored silk and gold thread. The gold is given so much texture so that it can catch the light and glisten when seen from many angles. Think of the dramatic effect of it, draped over the front of the altar in a dark cathedral, illuminated only by candlelight.

"The figures are surrounded by musicians, and on the back all of the instruments are identified. Because all of these 15th-century



musical instruments are so precisely described—harp, glittern, shawn, straight trumpet, vielle, frame drum—the roundel has been published frequently by people involved with early music.

"Most remarkable to me are the expressions on the faces, the tenderness. Look at the face of the Virgin. It's very touching. We're going to reinstall gallery 216 in early 2003, and one of my priorities is to find a way to display this piece to better advantage. It deserves a place of honor."



HANDS-ON ART

Adult Studio Class

All-day Drawing Workshop

Saturday, December 1, 10:30–4:00. Sun-Hee Choi leads an intensive class for beginning to advanced students. \$20 for CMA members, \$40 others; fee includes materials. Limit 15. Registration starts November 12. Call 216–707–2655.

Family Express

Workshops are free, drop-in, hands-on, and designed for the entire family.

Picasso's Studio

Sundays, December 2 and 9, 2:00–4:30.

Come explore the work of Pablo Picasso and create your own artwork inspired by his paintings and collages.

If These Walls Could Talk: Storytelling in the Galleries

Sunday, December 16, 2:00–3:00. *More Tales from Spain*

Celestial Symbols

Sunday, December 16, 3:00–4:30. The sun, moon, and stars are a shining inspiration for your family to create small golden ornaments to wear or hang on a tree.

HOLIDAY CIRCLEFEST



The Winter Lights Lantern Festival is supported by Dominion.

The **Winter Lights Lantern Festival**, which began Friday, November 30, continues through the weekend and culminates on Sunday, December 2 from 1:00 to 6:00 with University Circle's Holiday CircleFest. Throughout the weekend, view lantern dis-

plays at the north entrance, interior garden court, and the lower level, and the *Environment of Lights* installations on Wade Oval by artists Alison Egan, Bob Huff, Mark Jenks, Mark Sugiuchi, and Robin VanLear. Purchase handmade lanterns in the museum store.

Here is the **Holiday CircleFest** schedule on Sunday, December 2:

Gallery Talk 1:00 *The Nativity in Art*. Mary Woodward (repeats at 3:00)

Seasonal Music 1:00 and 1:45 *The Madrigal Singers* from Cleveland Music School Settlement

Gallery Talk 1:30 *Reinstallation of the Art of the Americas*. Frank Isphording. Sign-language interpreted

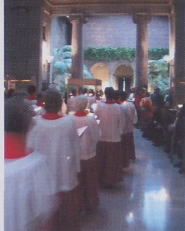
Art Crew 2:00–5:00 Life-size works of art come to life, inspired by art of Picasso and van Dyck

Family Express Workshop 2:00–4:30 *Picasso's Studio*

Lantern-making Workshops 2:00–4:30 *Umbrella Lanterns*. Make simple lanterns to carry in the procession

Recital 2:30 *The Ilium Brass* with organist Karel Paukert

Lantern Procession 5:30 Led by guest lantern artists and *Environment of Lights* dancers



Annual Holiday Concert

Sunday, December 16, 1:30–4:30. *St. Paul's Episcopal Church Choir*, soloists, instrumental ensemble, *Karel Paukert*, director; the *St. Paul's Handbell Choir*, *Cordetta Valthausen*, director; and the *Laurel School Glee Club*, *Charles Carr*, director. The afternoon opens with the handbell choir in the north lobby, followed by the Laurel Glee Club performing Benjamin Britten's *A Ceremony of Carols* in Gartner Auditorium. After that, the St. Paul's choir sings in the Armor Court and Garden Court, and then processes to Gartner Auditorium to join an instrumental ensemble for a performance of Ottorino Respighi's *Laud to the Nativity*.



Seasonal Music

The Ilium Brass with organist Karel Paukert

Sunday, December 2, 2:30.
Stephen Chapdelaine, trumpet;
David Costello, trumpet; *Christian Hansen*, horn; *Nathan Siler*, trombone; and *Owen Molloy*, tuba.
Works by J. S. Bach, Jan Bach, Leonard Bernstein, Vaclav Nelhybel, and Giovanni Gabrieli.

Karel Paukert, keyboards

Sunday, December 9, 2:30.
Works by the Bach family.

Oberlin Collegium Musicum, Steven Plank, director

Sunday, December 9, 3:30.
Garden Court

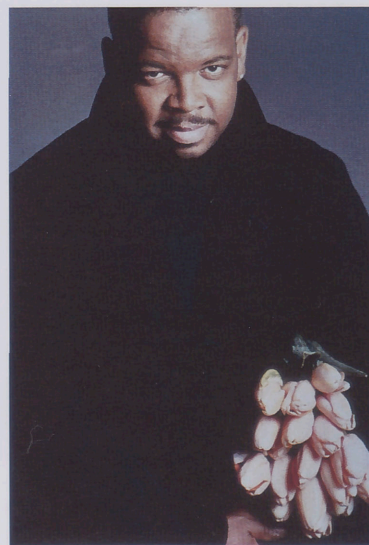
Karel Paukert, organ, with Lenora Anop, violin

Sunday, December 30, 2:30.
Music by Hermann Schroeder, J. S. Bach, C. Franck, and O. Messiaen, plus Christmas noëls.

Jazz on the Circle

Terence Blanchard with special guest Jane Monheit

Saturday, December 8, 8:00.
New Orleans-born Terence Blanchard is a complete jazz trumpeter, adding a rich compositional gift to a fertile improvisational imagination. Jane Monheit joins him for this concert. At 23, Monheit is remarkably gifted not only of voice, but with lyrical interpretation and genuine feel for a song. Gartner Auditorium. Part of Jazz on the Circle. Tickets, \$26 and \$18, are available at Severance Hall, 216–231–1111.





Don't Shop Until You Drop!

Beat the holiday shopping rush by picking up the telephone and calling the membership department at 216-707-2268 to purchase a **Gift Membership** for a friend, family member, or business associate. Shop from your own home and give a gift that lasts 365 days. Recipients receive all the benefits of CMA membership: free exhibition tickets, shopping discounts, invitations to special events, and a subscription to this award-winning magazine. It's a special way to introduce someone to a world of great art in general and to this museum in particular.

Here's a special offer good through December 28, 2001: Purchase three gift memberships in the same transaction, and get the fourth one free. Call for details. Happy shopping!

Volunteer

The Cleveland Museum of Art needs you. Beginning in January, we need volunteers to represent the museum at community events, special festivities, and select locations such as malls and other community sites around Cleveland. Would you like to help promote the museum and develop new audiences by meeting potential visitors on our behalf? Get more information by calling the Volunteer Initiatives office at 216-707-2593 or 216-707-2592. Watch for more details next month.

A Member's Tale

I used to visit the Cleveland Museum of Art when I was in grade school. Every time my parents would visit, we had to stop and see the mummies. Now, my "favorite" section of the museum has expanded to include many treasures. There are the gorgeous tapestries, especially the one depicting *Time* as a flirting gentleman and a brutal master; the large Picasso canvas *La Vie*, somehow comforting and discomfiting at the same time; the delicate portrait of a pale lady in green done by Van Gogh. The most exciting discoveries I ever made were Pre-Raphaelite portraits by Hunt and Millais when I was writing my senior honors thesis. And, of course, I still love the Egyptian galleries.

When I turned 21, my mother surprised me with a membership to the museum. I've continued to renew it ever since because I realize what a treasure the museum is. I look forward every month to the magazine. I am so excited to be a part of the museum's growth, and to be aware of the changes, improvements, and events.

Maria Emmons
Canton, Ohio
Member since 1999

Happy New Year (a little early)

While you are wrapping holiday gifts, consider a gift to yourself that will give you pleasure for years to come, and give less to the IRS when taxes come due. Creating a gift annuity or an endowment by December 31, 2001, will reduce your tax bill in April 2002. A gift annuity will also provide you with income for life!

Today CDs are paying 4 to 5%, while annuities are paying 6 to 12%, so charitable gift annuities may offer higher annual income than you will realize from your savings and dividends. For example, at age 75, a \$10,000 annuity offers a fixed 7.9% return of \$790 annually. Part of that income, \$476, is tax-free for the next ten years. It is also a remarkably secure investment.

Using appreciated stock to fund the gift annuity may hold even more tax advantages. If you hold stock that has appreciated in value and fund the charitable gift annuity with it, you receive a charitable deduction based on its full market value, not your original purchase price. Give the IRS less, while avoiding capital gains and receiving a large charitable deduction.

Another wonderful gift to yourself could be a deferred gift annuity. Think of it as an important part of your diversified retirement plan. Take the charitable deduction this year to lock in a higher rate of return and defer the income for a later date when you retire. Your income will be greater than with a regular charitable gift annuity.

Whether it is a charitable gift annuity, deferred gift annuity, endowment, or trust, let us assist you in putting your plans in place before December 31, 2001, for tax savings this year. It can be simple to implement and provide you the joy of supporting the Cleveland Museum of Art. Call Karen Jackson, associate director for planned giving, at 216-707-2585 for assistance.

MUSEUM STORES DECEMBER SPECIAL



Nursery Rhyme Dish Set and Lamb 25% Off

This keepsake set, featuring classic nursery rhyme illustrations, is reproduced from an original Viktor Schreckengost design from the 1930s. Microwave- and dishwasher-safe ceramic. Give the plush lamb toy to your kids (or spouse) if they eat their peas and carrots.

Nursery Rhyme Dish Set regularly \$45, CMA members sale **\$33.75**
Lamb Toy regularly \$7.95, CMA members sale **\$5.96** or **FREE**
with purchase of Nursery Rhyme Dish Set!



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1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30 31

Lemmon and
Matthau in *The
Fortune Cookie*.

T Tickets required
216-421-7350

✓ Sign-language
interpreter

\$ Admission
charge

R Reservation
required

Curatorial consul-
tation for mem-
bers is offered the
first Thursday of
each month; call
for an appointment.

1 Saturday

Gallery Talk

10:30 *Portrait Truth
and Fiction*

All-day Drawing Workshop 10:30–

4:00 \$ R

Highlights Tour 1:30

Winter Lights Lantern Festival

Environment of Lights
installations (Wade
Oval), lantern dis-
plays, lantern sales,
all day

2 Sunday

Holiday

CircleFest 1:00–

6:00
Environment of Lights
installations (Wade
Oval), lantern dis-
plays, lantern sales,
all day

Gallery Talk 1:00

and 3:00 *Nativity
Seasonal Music*
1:00 and 1:45

Madrigal Singers

Gallery Talk 1:30

*Reinstallation of
the Art of the
Americas* ✓

Film 1:30 *Gueule
d'Amour* (Lover
Boy) \$

Art Crew 2:00–
5:00 Picasso and
Van Dyck

Family Express

2:00–4:30 *Picasso's
Studio*

Lantern-making

Workshop 2:00–
4:30 *Umbrella*

Lanterns

Seasonal Music

2:30 *Illum Brass* with
Karel Paukert, organ

Lantern Proces-

sion 5:30 begins at
north door

4 Tuesday

Highlights Tour

1:30

5 Wednesday

Gallery Talk 1:30

*Reinstallation of the
Art of the Americas*

Film 7:00 *L'Etrange
Monsieur Victor* (The
Strange Monsieur
Victor) \$

6 Thursday

Highlights Tour

1:30

7 Friday

Highlights Tour

1:30

Gallery Talk 6:00

*Reinstallation of the
Art of the Americas*

8 Saturday

Gallery Talk

10:30 *Motifs of
Georgia O'Keeffe*
Highlights Tour
1:30

**Jazz on the
Circle 8:00** Terence
Blanchard with Jane
Monheit. Tickets
216-231-1111 \$

9 Sunday

Gallery Talk 1:30

Sol LeWitt

Film 1:30 *Le Ciel
est à Vous* (The Sky
Is Yours) \$

Family Express Workshop 2:00–

4:30 *Picasso's
Studio*

Guest Lecture

2:00 *The Sum of
Destructions:
Picasso's Cultures
and the Creation of
Cubism.* Natasha
Staller

Curator's Recital

2:30 Karel Paukert,
organ and
harpsichord

Concert 3:30

*Oberlin Collegium
Musicum, Steven
Plank, director.*
Garden Court

11 Tuesday

Highlights Tour

1:30

12 Wednesday

Gallery Talk 1:30

Sol LeWitt

Film 7:00 *Looking
for Fun* \$

15



13 Thursday

Highlights Tour

1:30

14 Friday

Highlights Tour

1:30

Gallery Talk 6:00
Sol LeWitt

15 Saturday

Highlights Tour

1:30

16 Sunday

Annual Holiday

Concert 1:30–4:30

*St. Paul's Episcopal
Church Choir, more
Gallery Talk 1:30
Portrait Truth and
Fiction*

Film 1:30 *Pattes
Blanches* (White
Paws) \$

Storytelling in

the Galleries

2:00–3:00 *More
Tales from Spain*

Family Express

Workshop 3:00–

4:30 *Celestial
Symbols*

18 Tuesday

Highlights Tour

1:30

19 Wednesday

Gallery Talk 1:30

*Portrait Truth and
Fiction*

Film 7:00 *On the
Beat* \$

20 Thursday

Highlights Tour

1:30

21 Friday

Highlights Tour

1:30

Gallery Talk 6:00
*Harry Potter Tour of
the Museum*

22 Saturday

Highlights Tour

1:30

23 Sunday

Gallery Talk 1:30

Nativity

Film 1:30 *L'Amour
d'une Femme* (Love
of a Woman) \$

25 Tuesday

Museum closed

Christmas Day

26 Wednesday

Gallery Talk 1:30

*Harry Potter Tour of
the Museum*

Film 1:30 *The
Great Race*

27 Thursday

Highlights Tour

1:30

Film 1:30 *My Sister
Eileen*

28 Friday

Highlights Tour

1:30

Film 1:30 *The
Fortune Cookie*

Gallery Talk 6:00

Picasso's Studios

29 Saturday

Highlights Tour

1:30

Film 1:30 *The
Apartment*

30 Sunday

Gallery Talk 1:30

Picasso's Studios

Film 1:30 *The Odd
Couple*

Seasonal Music

2:30 Karel Paukert,
organ, with Lenora
Anop, violin

The Cleveland Museum of Art

A world of great art for everyone

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1-888-269-7829
TDD: 216-421-0018

Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on Wednesday and Friday)

Membership
216-707-2268
membership@cma-oh.org

Museum Stores
Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Parking
Parking deck: \$5 flat rate. Surface lot: 90¢ per half-hour to \$7 maximum. Both lots \$3 after 5:00. Free for senior citizens and disabled permit holders on Tuesdays.

Sight & Sound
Audio guide of the collection. Free.

General Hours
Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lives Café
Closes one hour before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reservations recommended; call 216-229-6216

Ingalls Library Hours
Tuesday-Saturday
10:00-5:00,
Wednesday until 9:00. Slide library by appointment (216-707-2545)

Print Study Room Hours
By appointment only (216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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Stamp of Impulse



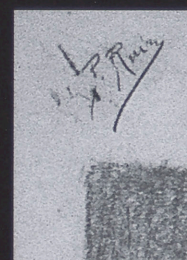
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